

FUSION ORCHESTRA

Members of The Toronto Symphony and Esprit Orchestra

Gunther Herbig *Toronto Symphony Music Director*

Andrew Davis *Toronto Symphony Conductor Laureate*

Walter Boudreau *Toronto Symphony Composer in Residence*

Alex Pauk *Esprit Orchestra Music Director and Conductor*

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Toronto Symphony
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Fujiko Imajishi
Esprit Orchestra
Concertmistress
Peter Daminoff
Sheldon Grabke
Leslie Knowles
Dominique Laplante
Laurel Mascarenhas
Marc Sabat
Kate Smith
Michael Sproule
James Wallenberg
Arkady Yanivker

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Marie Berard ♦
Xiao Grabke
Andrea Hansen
Miho Hashizume
Janie Kim
Yakov Lerner
Young-Dae Park ♦
Marianne Urke-Rapson
Dexine Wallbank
Jean Wulkan
Joanna Zabrowarna

VIOLAS

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Ladislau Darida
Ronald Hurwitz
Valerie Kuinka
Gary Labovitz
Charmain Louis
Marilyn Meyer
Rhyll Peel
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Roman Borys
Simon Fryer
Esther Gartner
Marie Gelinas
David Hetherington
Ronald Laurie ♦
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Elaine Thompson
Paul Widner ♦

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Thomas Monohan
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Gwilym Williams ♦

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Mitchell Clarke
Fraser Jackson
Jerry Robinson ♦
Michael Sweeney ♦

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Harcus Hennigar
Gary Pattison ♦
Deborah Stroh
Joan Watson ♦
Scott Wilson

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Raymond Tizzard
Joseph Umbrico
Larry Weeks ♦
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TIMPANI

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Erica Goodman ♦
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Symphony
♦ *Principal, Esprit*
Orchestra

Fusion

fusion: (a) *A merging of diverse elements into a unified whole.* (b) *The union of atomic nuclei to form heavier nuclei, resulting in the release of enormous quantities of energy...*

This was our intent and purpose — to combine the forces of Esprit Orchestra and members of The Toronto Symphony into a unified whole, complementing each other in an exciting and electrifying programme of new orchestral works.

This evening's performance thus sets the stage for two commissioned world premieres, a North American premiere and a Toronto premiere — a bonus, if we may say so, for all new music followers!

Tonight we create a new musical dynamic, one that not only highlights the large talent pool of fine orchestral musicians to be found in Toronto, but that underlines the exceptional quality and vitality of musical creation here and abroad.

Our many thanks go to the combined management of Esprit Orchestra and The Toronto Symphony for gracefully handling a potential administrative nightmare, and to The Canada Council and Ontario Arts Council for their generous financial support.

Walter Boudreau
Toronto Symphony
Composer in Residence

Alex Pauk
Esprit Orchestra
Music Director and Conductor

Programme

The Toronto Symphony

Gunther Herbig Music Director
Andrew Davis Conductor Laureate
Walter Boudreau Composer in Residence

Friday, March 26, 1993 at 8 p.m.

Special Concert

MacMillan Theatre, University of Toronto

Members of The Toronto Symphony

Esprit Orchestra

Walter Boudreau Conductor*
Alex Pauk Conductor**

Fusion

Michel Longtin

*La route des pèlerins reclus**

Maki Ishii

Fū-Shi (Form Of The Wind) for Orchestra, Op. 84**°

Intermission

Walter Boudreau

*Berliner Momente Part Three (fusion)***

Alex Pauk

*Portals Of Intent****

This evening's concert, presented by The Toronto Symphony in collaboration with Esprit Orchestra, has been made possible by The Canada Council's "Grants for Innovations in Canadian Music Programming for Orchestras."

° North American Premiere.

+ World Premiere. Walter Boudreau's *Berliner Momente Part Three (fusion)* was commissioned by Esprit Orchestra with financial support from The Canada Council.

= World Premiere. Alex Pauk's *Portals Of Intent* was commissioned by The Toronto Symphony with financial support from the Ontario Arts Council.

Programme

Michel Longtin

(b. 1946)

La route des pèlerins reclus

Michel Longtin's initial education was in the sciences. In 1967 he completed his bachelor of arts at the Collège des Étudistes in Montreal. Meanwhile, during the summers of 1963 and 1964, he attended the Banff School of Fine Arts and was devoting his time to drama, directing and pantomime.

In 1968, Longtin decided to study music and undertook both training in computers and private lessons with André Prévost. In 1970, he began composition studies at the Faculty of Music of the University of Montreal, which awarded him a bachelor of music degree in 1973. He obtained a master's degree with Prévost in 1975 and his doctorate with Serge Garant in 1982. He also took music courses at McGill University and at the Royal Conservatory of Music in Toronto.

From 1974 to 1987, Longtin lectured at the University of Montreal, taught in several CEGEPs and in 1986 gave composition courses at McGill

University. Currently, he is assistant professor of composition at the University of Montreal.

Longtin devoted himself for 10 years to electroacoustic music. His thematic system, whether in instrumental or electronic music, reveals an expressionist language that is nonetheless very personal.

La route des pèlerins reclus is the result of a commission by l'Orchestre symphonique de Montréal. Longtin turned for inspiration to a novel by C. Virgil Gheorghiu, *Le meurtre de Kyralessa* (*The Murder Of Kyralessa*), which he had read years ago and still describes as "one of the best books I have ever read." In *Le meurtre de Kyralessa*, Gheorghiu sets forth in highly poetic language his philosophical premise that, through faith, hope, struggle and suffering, any goal can be achieved.

Longtin sees his 15-minute *La route des pèlerins reclus* as a symphonic poem in the tradition of Franz Liszt and Richard Strauss, though written, of course, in a thoroughly contemporary

Notes

idiom. The composer admits to some influence by Krzysztof Penderecki in the instrumental effects, and by Pierre Boulez, but feels his music is fundamentally more expressive. He describes the style of *La route des pèlerins reclus* as one of electronic music transcribed for full symphony orchestra.

The work is based on six episodes from the novel, played without pause. The composition's title reflects the depth of Longtin's personal feeling about the novel upon which his composition is based. Believing that the original title, *Le meurtre de Kyralessa*, does not do

justice to the book's profound and poetic tone, he conceived a new title that brings to mind the image of determined, steadfast pilgrims (*pèlerins*) struggling intrepidly to achieve their goals and fearlessly overcoming obstacles in harsh environments. Like heroes, who generally go their own way and follow their own dictates, heedless of the advice and warnings of others, the "reclusive" pilgrims exist in a world of their own.

BY ROBERT MARKOW

Maki Ishii

(b. 1936)

Fū-Shi (Form Of The Wind) for Orchestra, Op. 84

Born in 1936 in Tokyo, Maki Ishii studied composition and conducting from 1952 to 1958 in Tokyo. Then he moved to Berlin, where he studied under Boris Blacher and Josef Rufer, returning

to Japan in 1962. In 1969 he was invited back to Berlin by the German Academic Exchange Service to take part in the "Berliner Künstlerprogramm." Since then he has been active there as well as in Japan as a composer and conductor.

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Mr. Ishii's compositions have been performed all over the world. Such concerts as "Composer's Portrait of Maki Ishii" have been held in Paris at the Festival d'Automne in 1978, at the Berlin Festwochen in 1981, in Geneva at the Eté Japonais in 1983, in Tokyo at the Music Today Festival in 1983, in Berlin at that city's 750th anniversary celebration and at the Insel Music Festival in 1987, to name but a few.

Mr. Ishii is a composer thoroughly acquainted with new European music, yet his compositions are based on the specific music-perception of the Japanese. His compositions focus on sound as an organic entity corresponding to the traditional Japanese conception of nature. Power and subtlety are mutually interwoven.

Accordingly, his conception of musical time is quite different from the abstract, "logically" structured time of occidental music. Momentary sounds from percussion instruments, or from the percussion-like employment of stringed instruments, accentuated by the "ma" of traditional Japanese music — the intermittent absence of sound, a moment of deep silence — are characteristic of his compositions.

Mr. Ishii has provided this note to accompany the presentation of *Fū-Shi*:

Zeami Motokiyo (1363-1443) was a celebrated *Noh* actor, playwright and critic, active during the early Muromachi Period (1338-1573), whose critical writings laid the foundations of Japanese aesthetic theory.

In *Fūshikaden*, his treatise on *Noh* performance, Zeami states that "the principle of *jo-ha-kyū* is inherent in all

things." The concept of *jo-ha-kyū* to which he refers here is a tripartite sequential principle with applications in traditional Japanese music and dance, musical form (rhythm) and performance.

In the context of *Gagaku* [ancient Japanese court music], in which the *jo-ha-kyū* concept originated, *jo* (preparation) refers to the opening non-metrical section performed at a slow tempo in a smooth and unobtrusive manner; *ha* ("breaking," development) refers to a central section at an intermediate tempo and full of variety; and *kyū* ("rushing," fast finale) is the term for the final section, which is played rhythmically at a fast tempo and is relatively short.

According to this treatise on aesthetics dating from some 600 years ago, the principle of *jo-ha-kyū* is not restricted merely to form, movement structure and rhythm; in its basic meaning it is the fundamental principle and philosophy of creation. The slightest movement within a dance is governed by the order of changing of *jo-ha-kyū*, which thus bears on the very essence of artistic creation.

In composing the orchestral work *Fū-Shi*, I felt once again illuminated by this formal concept of Zeami's, which has no parallel in Western music, and I attempted to obtain a new sense of harmony and unity by applying the concept to all the musical parameters (sound and rhythm) and reflecting it in the mirror of our own age.

The acoustic events that take place in this work are constantly subjected on the microscopic level to augmentation, diminution and other complex variations, while, on the macroscopic level, the overall blending

of sound is intended to result in the emergence of a large sound-space continuum, subject to the ordering of the *jo-ha-kyū* sequence.

Also in *Fūshikaden*, Zeami alludes to the essence of time-transcendent creation: “The flower appears where secrecy prevails....” I have sought in this work to express the meaning of this phrase, to imbue the work with the surprise and freshness inherent in art.

Fū-Shi is intended to be a summation of the “third image” music —

a music arising from out of the encounter between heterogeneous elements — which I have been pursuing for the last two decades. At the same time, I suspect that it may represent a new step in the development of my music.

Fū-Shi was commissioned by the Suntory Foundation and was first performed at Suntory Hall in October 1989 by the Tokyo Metropolitan Symphony Orchestra under the direction of the composer.

TRANSLATED BY ROBIN THOMPSON

Walter Boudreau

(b. 1947)

Berliner Momente Part Three (fusion)

The composer has provided the following note:

Berliner Momente Part Three (*fusion*) was commissioned by the Esprit Orchestra for this evening’s joint Esprit-Toronto Symphony Fusion concert.

It follows *Berliner Momente Part Two*, which was specially commissioned for The Toronto Symphony’s 70th anniversary season in 1992, and *Berliner Momente Part One*, commissioned by the CBC in 1988 to celebrate Berlin’s 750th birthday.

In *Part One*, I selected 33 key events from Berlin’s history and distilled them into a 16-minute composition by scaling the time proportionally.

Part Two follows the history of Berlin after 1988, including allusions to the tearing down of the Berlin Wall and

reunification. As in *Part One*, the work not only quotes, but is totally derived from, two musical themes — the German national anthem (the *Austrian Imperial Hymn*, composed by Franz Joseph Haydn) and the theme of Siegfried’s death from Richard Wagner’s *Twilight Of The Gods*.

Part Three begins where the second left off (a missing D-flat) and, through elaborate “fusion” devices, brings the original material of parts one and two to its final conclusion, thus ending the cycle.

Historical events in the trilogy were used as a loose guideline to shape the form. Ultimately, however, the interaction between musical materials was the sole driving force behind the composition of these works.

Berliner Momente Part Three (fusion) is dedicated to Marie Decary.

Alex Pauk

(b. 1945)

Portals Of Intent

The composer has provided the following note:

In reading the books of Carlos Castaneda over the years, I have developed an interest in exploring musical parallels to certain aspects of sorcery as investigated by the author through his mentor, a Yaqui Indian named Juan Matus. In particular, I've been intrigued by the sorcerer's notion of "intent" as a universal, unmeasurable, indescribable force linked with everything that exists in the cosmos.

Sorcerers claim that through "unbending intent" (singlemindedness), one can turn music, objects, etc., into vehicles for new perceptions and meanings. "Intent" (a richer word for "will" or "spirit") is a focus on what is being intended.

Sorcerers say that heightened awareness is the portal of "intent." "Intent" is to be felt and used, but not explained. Furthermore, the natural knowledge of "intent" is available to anyone, but the command of it belongs to those who probe it.

Enough of trying to explain the inexplicable. Suffice it to say that music is often equally inexplicable and bears many relationships to "intent" in terms of dealing with perception, the modality of time, feeling, awareness, universality and, last but not least, singlemindedness — something that is needed to create or experience music profoundly.

It is these matters that I explore in *Portals Of Intent*. The musical materials used are not meant to break new ground so much as to effect moods, changes of feeling and states of awareness. While complex sonorities sometimes result from the combination of simple elements (scales, arpeggios, chords), I've attempted to design the piece in broad gestures — aiming at a certain simplicity in comprehension.

Portals Of Intent is in one movement, but has sections as follows:

Shades of Realization
Silent Knowledge
The Dreamer
Assemblage Points of Luminosity
The Gait of Power

Tonight's concert will be broadcast on the CBC Stereo (94.1 FM) programme TWO NEW HOURS Sunday, April 4 at 9:08 p.m.

David Jaeger, executive producer

Alistair Mitchell, presentation producer
Stephanie Conn, production assistant

Larry Lake, music consultant
David Quinney, recording engineer

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**Concerts are at the Jane Mallett Theatre,
St. Lawrence Centre for the Performing Arts**

**For more information about Esprit Orchestra call
the Esprit Office, 599-7880**

(All programming is subject to change)

Biographies

The Toronto Symphony

In the 72 years since its inception, **The Toronto Symphony** has achieved world-wide recognition and acclaim. Its music directors have included Luigi von Kunits, Sir Ernest MacMillan, Walter Susskind, Seiji Ozawa, Karel Ančerl, Andrew Davis and the current maestro, Gunther Herbig, who assumed the directorship at the start of the 1988-89 season.

During its first 60 years, the orchestra made its home in Toronto's Massey Hall. At the beginning of the 61st season, in September 1982, The Toronto Symphony moved to its new home, Roy Thomson Hall. In addition to the regular subscription concerts at Roy Thomson Hall, numerous outreach and education programmes, along with Canadian Broadcasting Corporation radio and television broadcasts, ensure a total audience of more than five million for The Toronto Symphony.

National and international tours have been an important part of the orchestra's performance schedule. Maestro Gunther Herbig led the orchestra on its fourth and most recent

tour of Europe in May 1991, and in 1990 the orchestra toured the Pacific Rim with appearances in Australia, Japan, Singapore and Taiwan. Under the direction of Andrew Davis, The Toronto Symphony toured Europe and Britain, Japan, and the People's Republic of China. The 1987 Canadian Odyssey tour included 13 cities in Northern Ontario, Western Canada and the far North.

The Toronto Symphony began making recordings during the tenure of Music Director Sir Ernest MacMillan and has recorded for RCA, CBC, CBS Masterworks and EMI/Angel. In 1986, the orchestra won its most recent Juno Award from The Canadian Academy of Recording Arts and Sciences for Gustav Holst's *The Planets*, with Andrew Davis conducting, on the EMI/Angel label.

In 1991, The Toronto Symphony released two recordings — a CBC SM5000 recording of the music of Sergei Rachmaninoff and Healey Willan with pianist Arthur Ozolins and conductor Mario Bernardi; and most recently, a recording of Ludwig van Beethoven's Symphony No. 3 (*Eroica*),

along with the two *Romances*, featuring Concertmaster Jacques Israelievitch and conducted by Music Director Gunther Herbig, on the Analekta label.

Gunther Herbig was appointed Artistic Advisor for 1988-89, became Music Director Designate in 1989-90 and assumed the full title of Music Director in September 1990. Maestro Herbig came to The Toronto Symphony from the Detroit Symphony, where he was Music Director from 1984 until June 1990. Before moving to North America in

1984, Maestro Herbig held posts as General Music Director of the Dresden Philharmonic and the Berlin Symphony Orchestra.

Maestro Herbig has appeared with most of the major North American orchestras, including the New York Philharmonic, Cleveland and Philadelphia orchestras, Boston, Chicago and San Francisco symphonies, Los Angeles Philharmonic and the National Symphony in Washington, D.C.

Esprit Orchestra

Esprit Orchestra, Canada's only orchestra devoted exclusively to new music, was founded in 1983 by Alex Pauk, Esprit's Music Director and Conductor, through the generous financial assistance of Suncor Inc. and The Canada Council.

Annually presenting a four-concert series at the Jane Mallett Theatre, St. Lawrence Centre for the Arts, Esprit has a core of 45 musicians with the special skills needed to perform contemporary orchestral music. Guest artists who have appeared with Esprit include Maureen Forrester, Desmond Hoebig, Jean Stilwell, Gary Relyea and John Haley Relyea, Jon Kimura Parker, Robert Aitken, Nexus and the Elmer Iseler Singers.

Dedicated to the development of Canadian musical literature, Esprit commissions and premieres new works regularly and facilitates continued public access to these works through repeat performances, radio broadcasts and recordings. To date, Esprit has commissioned more than 30 works by such internationally respected

Canadian composers as John Rea, Harry Freedman, R. Murray Schafer and José Evangelista.

Esprit concerts are recorded regularly by the CBC for broadcast on *Two New Hours*, *Mostly Music* and *Arts National* and, in March 1991, Esprit released its first CD of all Canadian music on the CBC SM5000 label — *The Esprit Orchestra*. Esprit's second CD, also on the SM5000 label, is scheduled for release next fall.

In addition to its regular concert series, Esprit has been the guest orchestra for a number of special musical performances, including the Calgary Olympic Arts Festival, R. Murray Schafer's opera *Patria V: The Crown Of Ariadne*, a joint Esprit/NASA concert for the ECO-ED World Congress, and the world premiere of Alexina Louie's *Gallery Fanfares, Arias And Interludes* for the opening ceremonies of the Art Gallery of Ontario's Stage III. Esprit has also appeared in a number of films by the award-winning Rhombus Media Inc., including documentaries on Alexina

Louie (*The Eternal Earth*) and John Weinzweig (*The Radical Romantic*).

In 1988, Esprit expanded its activities to include an exciting and diverse educational programme. Called "Toward a Living Art," the programme has not only provided students with subsidized admission to Esprit's concerts, but has seen student musicians involved directly in workshops, rehearsals and concerts with both Pauk and Esprit Orchestra players.

A further element of Esprit's educational activities are its "Coffee

Chats." Held in private homes before each concert and open to the public, these gatherings provide Esprit's audience with opportunities to meet informally with composers, musicians and the conductor, and to gain an intimate insight into new Canadian music.

In 1990 Esprit was awarded SOCAN's Award of Merit in recognition of the orchestra's imaginative programming of contemporary music over several seasons.



Walter Boudreau

Conductor

A prolific composer, **Walter Boudreau** has written numerous works for both chamber ensemble and orchestra, as well as film scores.

Born in Montreal in 1947, Mr. Boudreau was, by age 18, leading his own jazz quartet. In 1968, with the poet Raoul Duguay, he created the group

Infonie, which might be described as somewhere between "happening" jazz and multi-media. Infonie recorded four albums.

Attracted to writing, Mr. Boudreau studied musical analysis with Bruce Mather at McGill University in Montreal from 1968 to 1970, and then

analysis and composition with Gilles Tremblay at the Montreal Conservatory and Serge Garant at the University of Montreal from 1970 to 1973. He was particularly affected by his discovery of Anton von Webern and serialism.

In 1972 and 1973, Mr. Boudreau studied in Europe with Mauricio Kagel, Karlheinz Stockhausen, György Ligeti and Iannis Xenakis.

In 1974, Mr. Boudreau was the winner of the first CBC Young Composer's National Contest, and in 1982 he became the youngest recipient of the Jules Léger Prize for *Odyssée du Soleil*. In 1991 his *Golgot(h)a* received Le Grand Prix Paul Gilson from the

Communauté des radios publiques de langue français.

Currently Artistic Director and Conductor of the Montreal-based Société de musique contemporaine du Québec, Mr. Boudreau was selected as The Toronto Symphony's Composer in Residence for a two-year term beginning September 1990; this term was then extended for a third year.

In September 1991, two new works by Mr. Boudreau were premiered by The Toronto Symphony — a fanfare for the opening of the orchestra's 70th anniversary season titled *Tradiderunt me in Manus Impiorum II* and a full orchestral work, *Berliner Momente Part Two*.

Alex Pauk

Conductor

As both conductor and composer, **Alex Pauk** has been a leading exponent of new music in Canada since graduating in 1971 from the University of Toronto Faculty of Music, from which he received degrees in music as well as in music education.

Mr. Pauk was instrumental in establishing Array Music in Toronto and was its first conductor. In addition, he participated for two years in the Ontario Arts Council Conductors' Workshop, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

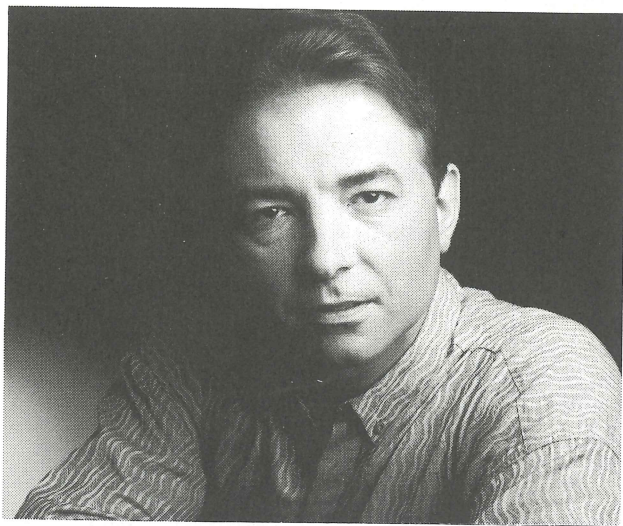
In the early '70s, Mr. Pauk settled in Vancouver, and in 1975 was named that city's Musician of the Year. While living in Vancouver, he helped establish the new music group Days Months And Years To

Come, for which he was Music Director and Conductor until 1979.

Mr. Pauk returned to Toronto in 1980 and founded Esprit Orchestra in 1983. In his role as Music Director and Conductor, Mr. Pauk is committed to the development of Canadian musical literature, a commitment that has led to Esprit's commissioning of more than 30 works by more than 25 Canadian composers.

Along with careful attention to programming, part of Mr. Pauk's work as Music Director of Esprit involves a strong role in the development of the orchestra's successful "Toward a Living Art" education programme.

In addition to his work with the orchestra, Mr. Pauk was co-chair for the ISCM World Music Days held in Toronto



Alex Pauk *Conductor*

and Montreal in 1984, and in 1986 was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Mr. Pauk has written more than 30 concert works and has received commissions from CBC Radio, New Music Concerts in Toronto, Vancouver New Music Society, The Quebec Symphony Orchestra, James Campbell, Joseph Macerollo, The Toronto Symphony, the National Youth Orchestra

and others. He has composed the test piece for the competition component of the International Accordion Celebration, being held in Toronto March 26 through April 4 of this year. He has also composed for film, television, radio and the musical theatre.

Mr. Pauk is completing a concerto for two pianos and orchestra commissioned by the CBC for performance by pianists Ralph Markham and Kenneth Broadway with the CBC Vancouver Orchestra next fall.

Richard Paul

Host

As host of CBC Stereo's *Two New Hours*, Toronto native **Richard Paul** has an enthusiasm for new sounds and an appreciation for all kinds of music. Founding host of the hit *Latin Party* radio show on CKLN (1985-1989), his eclectic background includes performance on classical guitar,

Renaissance lute, jazz and classical bass, and studies in ethnomusicology with an emphasis on black music. He has worked with Co-Opera Theatre, the Galliard Ensemble, Mariposa Folk Foundation, Chamber Concerts Canada and Jeunesses Musicales, as well as a number of theatre companies.



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Michael Schade, tenor
Gary Relyea, bass
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